


AN ANALYTICAL AND EDUCATIONAL SURVEY OF
KENNETH HESKETH'S
VRANJANKA

Alisha Marie Wooley



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KENNETH HESKETH'S
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presented by Alisha Marie Wooley

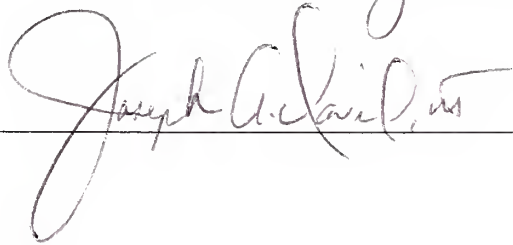
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AN ANALYTICAL AND EDUCATIONAL SURVEY OF
KENNETH HESKETH'S
VRANJANKA

By

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Chapter 1

ABSTRACT

This thesis will explore Kenneth Hesketh's "Vranjanka" in both analytical and educational domains. Timothy and Hilary Reynish commissioned this piece in 2005 in memory of their son William. Tim Reynish is the former conductor of the Royal Northern College of Music's Wind Ensemble. He has also been deeply involved with the Commissioning Project of the Royal Northern College of Music (1982-2002), which produced over seventy compositions for wind band, and the William Reynish Commissioning Project (2002-2007) that has commissioned over twenty works for wind band. The piece is based on the Serbian Folksong Šano Dušo. Vranjanka, literally translated, means "from Vranje," a small city in the southern portion of Serbia. To understand the structure of the Serbian folksong, the history of Serbia and its musical influences must be explored. Part I of this thesis addresses the history of the Republic of Serbia including its musical influences, Part II is an analytical view of the composition "Vranjanka," Part III is a short biography of the composer, Part IV presents an educational plan including materials for conductors, and Part V contains resources that would be suitable to distribute to students performing this work.

Part I

**HISTORY OF THE REPUBLIC OF SERBIA
AND SERBIAN MUSIC**

Chapter 2

HISTORY OF THE REPUBLIC OF SERBIA

The history of Serbia is long and filled with war. Serbia was first declared a unified state in 812 AD. Serbs are descendents of Slavic tribes that migrated into the Balkan Peninsula in the sixth century. By the fourteenth century, there were four distinct kingdoms in Serbia. These kingdoms were Dioclea, Rascia, Bosnia, and Syrmia (Wikipedia contributors, 2008 March 2). The first tragedy that Serbia sustained occurred in the fifteenth century when the Turkish Ottoman Empire invaded Serbia. There are many accounts of this invasion being wrought with slaughter, pillage, enslavement, -famine, and disease (Petrovich, 1976a). By 1521, Belgrade, Serbia's capital, had fallen to the Ottoman Empire (Pavlowitch, 2002).

During the time of Turkish occupation, Serbia did not develop in the same way as other European countries. Since Serbia was completely engulfed in Muslim and Asian ways of life, the Serbs were not aware of advancements such as the industrial revolution, capitalism, the development of a middle class, and the Renaissance. The Turks occupied Serbia for the next four hundred years. During this time, the heritage of the Serbs from their Slavic tribes kept them tied together. Ethnically and linguistically, they were always close. During this period, Serbia was divided into seven areas called sancaks. The northernmost sancak, Smederevo, was the area that later became the center of growth for modern day Serbia (Petrovich, 1976a).

Another aspect of Serbian life that kept the people closely tied was their religion. In the Sacred Law of Islam, forcible conversion to the religion is forbidden. Since this law was dutifully upheld, many Serbs continued to practice Christianity in the Serbian

Orthodox Church. The Orthodox Church became a symbol of great pride and nationalism (Petrovich, 1976a).

During the occupation of the Ottoman Empire, the first documentation of Serbian folk tradition appears. Serbs used poetry and music as aspects of national unity under Turkish occupation. Every proud Serb at the time owned a gusle (also known in Bulgaria as the gusla). A gusle is a single-stringed wooden fiddle that is played between the knees with a bow made from horsehair (refer to appendix A for an illustration). It was tradition to play this instrument while chanting poetry. Before the Ottoman rule, this was an activity that was practiced by princes. However, during the Turkish rule it became a symbol of peasantry life. Today, only a few Serbs practice this art (Petrovich, 1976a).

These poems usually fit into two themes: the fall of the Serbian Empire and the avenging of Kosovo, one of the cities that was widely and violently disputed. These poems and songs were the way that the Serbian people preserved their history and nationalistic pride during the four centuries of Turkish occupation. The songs and poems taught morals, pride, courage, and, most importantly, to fight with arms against all oppressive authority (Petrovich, 1976a).

In 1804, the Turkish Janissary leaders predicted a Christian uprising. A surviving poem from the time, written by a Serbian poet, Filiio Višnjić, expressed what the Serbs thought were the plans of the Turkish Janissaries (Petrovich, 1976a).

“We shall slaughter all the Serbian elders,
All the elders, all the Serbian leaders,
All the village head men we can capture
And all the priests, the teachers of the Serbs.”

The Serbs did rise up during this time in what is called the First Serbian Insurrection lasting for nine years. The Serbian people appealed to the Sultan to be allowed to set up their own system of government without Turkish involvement. It was during this time (1804-1813) that Serbia allied with Russia. While there were times of peace for the Serbs during this period, in late October of 1813 Grand Vezir Hursid Pasa entered Belgrade, Serbia's capital city, and again put Serbia under the occupation of the Ottoman Empire. During the next year, Serbs were tortured and killed once again. In 1815, Miloš Obrenović led Serbia in the Second Serbian Insurrection. This insurrection lasted for only six months. The Serbs successfully pushed Turkish rule out of their country and were given the chance to organize themselves in peace (Petrovich, 1976a).

During this time, Russia signed a treaty promising two of Serbia's regions to Austria-Hungary. Serbian leaders were unaware of this until after the second insurrection. This treaty prohibited Serbia from organizing all of its territories back together, but they did live peacefully for the time with the land they still had. Miloš was appointed Prince of Serbia in 1830 and ruled with bloody force (Petrovich, 1976a).

It was after the appointment of Michael, Miloš's son, that Serbia began developing its culture. Miloš was uneducated and stressed that there was no importance in the literacy of his people. His son was much more dignified, refined, and educated, valuing education and literacy. While he focused much time on developing the culture of Serbia, he still had grandiose plans involving the entire Balkan Peninsula rising up for a final battle against the Turks. Until 1914, Serbia, relative to the rest of their history, lived in peace (Pavlowitch, 2002).

During the Balkan Wars of 1912 and 1913, the Kingdom of Serbia claimed the lands of Macedonia and Kosovo. Macedonia was a mixture of cultures. Two brothers from the same family may call themselves two different nationalities (this included Greek, Bulgarian, Serbian, and Turkish). There were Greek influences and Bulgarian influences in Macedonia that spread to Serbia at the time (Temperley, 1969). Also, in 1918, Serbia claimed Vojvodina, a territory in Austria (Wikipedia contributors, 2008 March 2). It was Serbia's dissatisfaction with Austria that contributed to the beginning of the First World War.

The next two large wars in which Serbia was involved were WWI and WWII. During WWI Serbia called upon its alliance with Russia, while the opposing side consisted of Austria-Hungary and the German Empire. During WWII Serbia was occupied by Nazi-Germany and was used as a puppet state to house concentration camps. Between 330,000 and 390,000 Serbs were killed in these concentration camps (Wikipedia contributors, 2008 March 2).

After the world wars ended, Serbia was established as a unit of the "Second Yugoslavia", the Socialist Federative Republic of Yugoslavia. The first Yugoslavia was created before WWII and was short-lived because of the war. In addition to Serbia, Croatia, Bosnia, Macedonia, Montenegro, and Slovenia were a part of Yugoslavia. In 1989, Slobodan Milošević was elected President of Serbia. A majority of the other units of Yugoslavia opposed him because of his opposition to Kosovo's autonomy and his public accusations of Yugoslavian politicians as being anti-Serb. In 1991, because of political strife, no one was elected as the President of Yugoslavia. This left Milošević the military power of President of Yugoslavia (Wikipedia contributors, 2008 March 2).

In 1992, Slovenia, Croatia, Macedonia, and Bosnia all declared independence from Yugoslavia. This left Serbia and Montenegro to form the Federal Republic of Yugoslavia. This political rip in Yugoslavia created a war between the two sides. The Federal Republic of Yugoslavia insisted on recognizing and supporting the Serbs that were still living in Croatia and Bosnia, which led the United Nations to put them in political and economic isolation. The war ended in 1995 when the Dayton Agreement was signed in Paris, France. The Dayton Agreement was a peace agreement that ended the war in Bosnia and Herzegovina and the war in Croatia. The leading political figures involved in this agreement were the President of Serbia, Slobodan Milošević, the President of Croatia, Franjo Tudman, and the President of Bosnia, Alija Izetbegović (Wikipedia contributors, 2008 March 2).

Another civil war occurred in 1998 within Kosovo between Serbian and Yugoslavian security. This war also drew the attention of the international community who eventually stopped the war after 78 days of bombings in Kosovo. Between the years of 2003 and 2006, Serbia and Montenegro became the State Union of Serbia and Montenegro. In 2006, Serbia and Montenegro separated and now Serbia is the Republic of Serbia. From 2006 to 2008 there was relative peace in Serbia. In February of 2008 Kosovo declared its independence from Serbia. The Serbian government does not yet recognize this area as an independent territory (Wikipedia contributors, 2008 March 2). A map of the current Serbia can be seen in appendix B.

The importance of this brief history of Serbia is to understand the great cultural diversity that Serbia has experienced. Numerous cultures have at one time called Serbia their home. These cultures, along with the true Serbian people, have created traditions of

folk music that are rich with influences from all over the world. These musical characteristics are the foundation upon which “Vranjanka” is built.

Chapter 3

MUSICAL DEVELOPMENT IN THE REPUBLIC OF SERBIA

The musical development of Serbia did not occur in the same time frame as the musical development of other European countries. Through the time of Turkish occupation, the only nationalistic music that the Serbians had was the folksongs that served to maintain national unity. After the Turkish occupation, Serbia's music began to be heavily influenced by other cultures.

Culture and arts did not flourish in Serbia until the reign of Prince Michael Obrenović. Prince Michael traveled during his father's reign, making him a worldlier, more distinguished, and more intellectual leader than his father, Miloš. Starting in the 1850's, Prince Michael supported the arts both financially and emotionally. In 1853, the Prince reorganized the National Library and Museum. He supported great writers, natural scientists, and artists in Serbia, publicly praising their works (Petrovich, 1976a).

Jovan Ilić (1824-1901) was among the first amateur poets and musicians who noticeably used the influence of other countries. Ilić was an uneducated politician who wrote poetry that fused Serbian, Turkish, and Bosnian elements. The music he paired with these poems had the lyricism of Bosnian love songs (Petrovich, 1976a).

In 1863, Prince Michael funded a national theater. The theater was constructed in 1868, but unfortunately, the prince was assassinated before its completion. The opening show in 1869 was "The Posthumous Glory of Michael Obrenović." The theater was a link to the western world. Many visiting performances exposed Serbs to other cultures, drama, and music. The performances at The National Theater were not the first dramas in

Serbia. Since the 1840's Serbs were performing amateur dramas for entertainment (Petrovich, 1976a).

The first official Serbian musical society appeared in 1853, The First Belgrade Choral Society. Milan Milovuk (1826-1883) founded the society, which exclusively sang foreign works when it first opened since there were still no Serbian composers of art music. Milovuk also founded a private music school that taught theory, violin, and cello (Petrovich, 1976a).

Although there was an influx of foreign music into Serbia, there was still a great pride in their folk music. A few composers of this time, such as Stanković, Jenko, and Mokranjac, began focusing their work on traditional Serbian folk tunes. Since most authentic Serbian folksongs were played on the gusle, they had to compose from a monophonic source. When these composers began to use Serbian folk music as the basis of their work, the influences of other nationalities became apparent, especially in terms of harmony (Petrovich, 1976a). According to Klajn (1972), there are references of gypsy orchestras that contained kimbala (cymbal), psaltir (psaltery), gusle (gusla), pregudnica (fiddle) and truba (trumpet). These ensembles were also referenced in paintings, although, it could be argued that these paintings were of other people Serbs might have encountered during conflicts.

Kornelije Stanković (1831-1865) was a Serb from Budapest. Stanković studied music theory in Vienna in 1850. After finishing school, he dedicated his life to studying Serbian folk music and composing in that style. Two of his works "Rado ide Srbin u Vojnike" (Gladly the Serb Goes to War) and "Sunce Jarko" (Thou Brilliant Sun) were composed for piano and voice. Tchaikovsky used these two pieces in his work *March*

Slave, which introduced the western world to Serbian music. Stanković was also the first composer to set the Serbian Orthodox Liturgy into four part, western harmonies in 1851 and 1852 (Petrovich, 1976a).

Davorin Jenko (1835-1914) followed Stanković as a leading musical figure in Serbia. In 1859, Jenko became the conductor of the Slovenian Choral Society, but soon after in 1863, the Choir of Pančevo hired him as their director. Two years later, he went to Belgrade and took over the First Belgrade Choral Society. In 1871, he was appointed to the position of musical director of the National Theater. His most notable contribution to Serbian music was his composition of the Serbian National Anthem (*Boze pravade – God of Justice*) (Petrovich, 1976a).

Josif Marinković (1851-1931) was born and educated in Vojodina. He went on to continue studies in Prague and returned to Serbia in 1881. While Marinković is most well-known for his composition of several patriotic songs, he also composed eleven choral suites based on Serbian folk melodies, all of which are romantic and lyrical in style. He is regarded as the founder of the nationalist school of Serbian music (Petrovich, 1976b).

Stevan Mokranjac (1856-1914) continued Marinković's work in Serbian choral music. Mokranjac studied in Munich and Leipzig. He composed fifteen choral suites and other compositions based on Serbian folk melodies. Under him, the Belgrade Choral Society toured all over Europe performing these pieces, exposing the Western world to Serbia's folk music and performers. Mokranjac founded the first string quartet in Serbia and also established the Serbian School of Music (Petrovich, 1976b).

In the twentieth century, instrumental music began to flourish in Serbia. An outburst of piano and violin compositions, orchestral works, oratorios, and operas erupted from Serbian composers. Stanislav “Staša” Binički (1872-1942), the composer of Serbia’s first opera in 1903, organized many concerts abroad to raise the awareness of Serbian music (Petrovich, 1976b).

With the constant wars and occupations throughout Serbia’s history, it is difficult to trace the roots or purity of Serbian folksongs. Today in Serbia, there are over seven recognized languages. Language is one of the many things that was influenced by the changing boundaries, political leadership, and population in Serbia.

The city of Vranje is located in the southern tip of Serbia close to Kosovo, Macedonia, and Bulgaria. With the constantly changing borders of Serbia, there is no question that the culture and music of Vranje (in southern Serbia) have been influenced by the cultures of Kosovo, Macedonia, and Bulgaria along with traditional Serbian ideas as well. By looking at the characteristics of Kenneth Hesketh’s, “Vranjanka,” one can see that the original folk melody and Hesketh’s interpretation have been directly influenced with traditional Bulgarian musical techniques. Bulgaria is located directly east of Vranje, and while it was never an official part of Serbia, its geographical location facilitated an active trade of cultural aspects with Vranje. The mixed influences from Turkey, Arabia, India, and the Orient also must be taken into account since these areas have directly influenced Bulgaria and Serbia. The music in these countries are all closely tied to each other, but still have distinct characteristics of national pride.

Part II

**ANALYSIS OF KENNETH HESKETH'S
"VRANJANKA"**

Chapter 4 SCORE INFORMATION

PROGRAM NOTES BY KENNETH HESKETH

Vranjanka (2005) - Kenneth Hesketh

Commissioned by Timothy and Hilary Reynish in memory of their son William.

World Premiere by the Guildhall School of Music & Drama Wind Orchestra at the Royal Northern College of Music (RNCM) Sunday 6th November 2005.

Vranjanka (the title means "From Vranje," a town in southern Serbia, pronounced VRAHN-yahn-kah) is loosely based on the traditional folksong Šano Dušo. The melody exists in two versions, one in 7/8 and one in 3/4. I have chosen the version in 7/8 and in doing so, have extended the melodic ideas of the original with new material.

The musical form of the piece is as follows: a fairly slow introductory section where the theme is only hinted at but never heard and a faster second section cast in a set of variations on the folksong. These are not variations in the traditional sense, with clearly marked beginnings and endings, but ongoing developments of the various melodic materials in the folksong with original material 'growing out' along side.

The text for Vranjanka influenced the composition more often than not at an unconscious level, but it is included here for reference:

Sana, my soul, opens the door to me,
Open the door to me and I will give you coins.
My heart is burning for you, Sana.
Your fair face, Sana, is snow from the mountains,
Your forehead, Sana, is like moonlight.
That mouth of yours, Sana, like a deep red sunset,
That eye, my darling, makes me burn.
When night comes, marvellous Sana, I twist in sadness,
Your beauty, Sana, will not let me sleep.

(Reynish, 2008)

INSTRUMENTATION

Piccolo

Percussion:

2 Flutes

Timpani, Snare Drum, Bass Drum

2 Oboes

Tubular Bells, Tam-Tam, Triangle

E-flat Clarinet

Suspended Cymbal, Vibraphone

1st, 2nd, and 3rd B-flat Clarinets

Finger Cymbals, 3 Tom-Toms

B-flat Bass Clarinet

Glockenspiel, Xylophone,

2 Bassoons

Crash Cymbals, Foot Bass Drum

1st and 2nd E-flat Alto Saxophones

B-flat Tenor Saxophone

E-flat Baritone Saxophone

1st, 2nd, 3rd, and 4th F Horns

1st, 2nd, and 3rd B-flat Cornets

1st and 2nd B-flat Trumpets

1st and 2nd Trombones

Bass Trombone

Euphoniums

Tubas

String Bass

Harp

Piano

Chapter 5 FORM AND MELODY

The main theme from Kenneth Hesketh's "Vranjanka" is based upon the traditional folksong Šano Dušo. A version of the original folksong transcribed by Lyuben Dossev can be seen here (example 1).

Example 1.

The musical score is written in 7/8 time and consists of four staves. The melody is characterized by frequent triplets, indicated by a '3' and a wavy line above the notes. The lyrics are in Serbian and are written below the notes. The first staff contains the lyrics 'Sa - no du - so, sa - no mo - ri,'. The second staff contains 'Ot - vo - ri mi vra - ta Ot - vo - ri - mi Sa - no vra - ta da ti dam du - ka - ta,'. The third staff contains 'Of le - le le le, iz - go - reh za te - be, Iz - go - re mi'. The fourth staff contains 'dza num sa - no Sr - ce za te - be. te - be.'.

(Red Balloon Technology Ltd, 2000)

There are two versions of this folksong that are widely known, one in the meter of 3/4 and one in 7/8 (or 7/16). In this geographical area the basic time unit used is the sixteenth-note. Hesketh's composition "Vranjanka," like many other art pieces based on folksongs, uses the time signature of 7/8 to make the folksong more relatable to musicians of the western world. The use of the 7/8 or 7/16 meter is often found in the area of Bulgaria. With the changing boundaries of Serbia and the proximity of Vranje to

Bulgaria, one can assume that the 7/8 (7/16) influences are directly related to location.

Boris A. Kremenliev (1952) refers to a conversation he had with Dobri Christov in which Christov, a Bulgarian composer, noted that the 7/8 metric pattern is found in Russian songs and also that the 7/16 pattern possibly has origins with the Hindus and Egyptians.

Over the years, many Serbian composers have taken Bulgarian melodies originally composed in 7/8 or 7/16 and transcribed them into 3/4. An example of this can be seen by the Serbian composer, G. Marinkovich's version of the Bulgarian folk song *I áz béth edná na máika*. The original melody was notated in 7/16 (example 2) while Marinkovich's version appeared in 3/4 (example 3) (Kremenliev, 1952).

Example 2.



Example 3.



This is the reason that two versions of the folksong *Šano Dušo* exist. The use of 7/8 meter can be seen as a choice that was made for linguistic purposes. When the melodies are transcribed into 3/4 they often sound awkward and are hard for the performers to sing because of the characteristic of the language. The use of asymmetrical meters is a characteristic of Bulgarian national music. Bela Bartók uses meters such as these in his *Mikrokosmos*, a collection of 153 piano works. In the sixth volume, "Six Dances in Bulgarian Rhythms," the pieces are all in asymmetrical meters (Kremenliev,

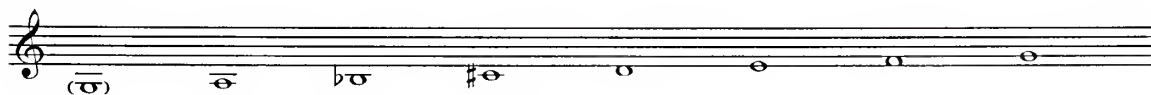
1952). Hesketh has chosen the more popular Bulgarian version of Šano Dušo to inspire his piece “Vranjanka” and also uses other Bulgarian influences throughout. Hesketh does not present the melody in its exact traditional form. By using instruments to perform the melody, it can be altered slightly without obscuring the tune (example 4).

Example 4.



The scale that Šano Dušo is based upon is an Arabian scale known as Hidschas (example 5) (Kremenlieve, 1952).

Example 5.



Most scales used in this area of the world are based upon oriental scales, church modes, and the conventional western European scales. For example, Sambamoorthy (1969) claims that all church modes originated in India through the practice of composing Ragas.

Bulgarian folk music predominantly uses the Arabic Magamat scales and modes, which also correspond with Turkish and Persian scales. In looking at the history of Serbia and its long occupation by the Turks, one can assume that the Hidschas scale infiltrated not only Bulgarian folk tunes, but into Serbian folk tunes as well (Kremenliev, 1952).

This same scale can be found in Nicolas Slonimsky's book *Thesaurus of Scales and Melodic Patterns* (1947) on page 147, scale number 1065. Also, in Karl L. Signell's work *Makam: modal practice in Turkish art music* (1977), the scale is listed on page 35, example 9.9 and labeled as the Hümeyun scale; one of the thirteen "basic" makam scales. Also, Hemholtz lists the pentatonic scale, upon which the majority of the melody is based, in his book *On the Sensations of Tone* (1954) in his extensive collection of pentatonic scales. Hemholtz lists this as an Arabic/Persian scale.

The melody of Šano Dušo follows the tradition of folk tunes with regard to limiting range to one octave. Hesketh's variations on this folksong do extend beyond the octave range since instrumentalists are performing the piece and not voices, but when the melody is first presented, it stays purely within the range of an octave. An important element in Serbian and Bulgarian folk songs is the interval of a perfect fourth. It is common to see consecutive fourths in a melodic line as well as in harmonization (Kremenliev, 1952). The first use of this technique can be seen in the second bar of the third phrase (example 6).

Example 6.



The utilization of this interval is even more present in the melody presented at measure 122 in the first oboe (example 7).

Example 7.



This special interest in the interval of the fourth can also be seen in the countermelodies and harmony that Hesketh composes (see Chapter 6).

“Vranjanka” can be divided into two sections: the first, an improvisatory-style introduction and the second, variations on Šano Dušo. While the first section contains the same harmonic and rhythmic characteristics as the second section, there is no real reference to Šano Dušo in the melody. The melody in the first section is based upon the Hidschas scale (example 5). It is traditional for Serbian and Bulgarian folksongs to begin with a melismatic section to draw the listener’s attention to the beginning of the folk tune (Kremenliev, 1952). The first section of “Vranjanka” imitates this tradition.

The upper woodwinds expose all of the melodic material in the first section with structured improvisatory lines until measure 44 when the horns, cornets, and trumpets enter with a fanfare, announcing the beginning of the second section in measure 48. It is also important to note that the first section is entirely in duple meter, although, it is not always perceived that way by the listener.

In order to examine at how Hesketh varies the melodic material from Šano Dušo in the second section, the folk song will need to be broken down into three phrases illustrated in the following examples.

Example 8.



Phrase A

Example 9.



Phrase B

Example 10.



Phrase C

As Hesketh states in his program notes, these variations do not occur in the traditional way, with one ending at another's beginning. Rather, it is a constant flow and development of melodic material. The most prevalent compositional technique that Hesketh uses is fragmentation, the division of a musical idea into segments. The first variation can be seen in measure 76 in which the 2nd clarinet has the melodic material through a transition. While the notes are changed, the rhythm of this melody is based directly on the opening rhythm of phrase B and the use of the quarter note tied to the eighth note (example 11). At measure 81 there is a repetition of this line with the addition of the 1st oboe, the E-flat clarinet, and the 1st cornet.

Example 11.



In measures 86 through 88, there is a short transition that is a direct variation of the melody used at measure 76. In this section, Hesketh uses the perfect fourth leaps from to build a three-measure transition (example 12). It should also be noted that this is similar to the use of consecutive perfect fourths in Bulgarian folk music.

Example 12.



Measures 89 through 93 are another variation of the melody from measure 76 (example 11). This time only measure 76 is used (example 13). This material is hocketed around the ensemble before entering a four-measure transition that returns to a recognizable melody.

Example 13.



Measures 98 through 101 introduce phrase B in its original form in the horns and trumpets. In measure 102, the A theme is presented again and heard three times. The next appearance of melody is in measure 122 when phrase C is presented. This is the first section to be truly in a major key. G major is short lived though, since measure 132 returns to a variation of phrase B, specifically the theme in measure 76. At measure 141, the listener is introduced to the first variation of phrase C, presented in the E-flat clarinet and the 1st clarinet (example 14).

Example 14.



In measure 149, phrase A is presented again by horns and is then repeated by the full ensemble. From here, the melody is fragmented and mixed with rhythmic and melodic motives from the accompaniment and countermelodies to create intensity that pushes to the end

An in-depth graph of the form of “Vranjanka” can be seen in appendix C.

Chapter 6 HARMONY AND COUNTERMELODIES

The harmonies and countermelodies found in “Vranjanka” show the careful attention that Kenneth Hesketh pays to traditional folk traditions. Throughout the work there is consistent use of octaves, perfect fifths, and perfect fourths in the harmony. This can be traced back to the tradition in Bulgaria of using a gáida (bagpipe) as the accompaniment to folksongs (Kremenliev, 1952). An illustration of the gáida can be seen in Appendix A. The countermelodies throughout are directly related to the Šano Dušo melody (see Chapter 5, example 4).

One unique technique that Hesketh uses can be seen in the timpani part. Traditionally, in western music, the timpani part is written to outline the tonic and dominant of the key. Hesketh instead uses the timpani to highlight the tonic and the subdominant in the key of G when related to the full score (example 15).

Example 15.

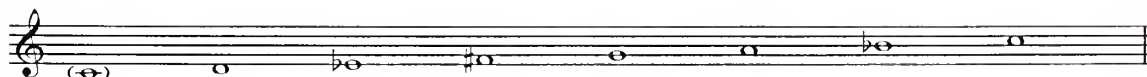


When first listening to this piece and examining the score, this can be deceiving. The other bass voices often outline the tonic and the subdominant as well. The original Šano Dušo melody alone can seem to be centered around the pitch of D, but with careful harmonization, Hesketh has placed the tonal center of the majority of the piece around G.

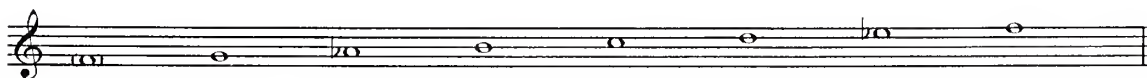
He does this with such refined technique that while the melody is ending on D, it does not sound unfinished or like a half cadence. Rather, it fits easily into the key of G.

Since this work is predominantly written in the Hidschas scale, it cannot be categorized as major or minor. The absence of the mediant tone is constant in the harmony. The melody, which frequently uses the mediant, sets the actual tonal center of the work. Within the first section, the tonal center is created by the augmented second between E-flat and F-sharp as well as the augmented second between A-flat (notated G-sharp, this would be common in the Hidschas scale built on G) and B-natural. The opening section outlines not only the Hidschas scale built on D (upon which the melody is built, example 16) but also the Hidschas scale built on G (upon which the harmony is built, example 17). This becomes the foundation of the harmony for the rest of the composition.

Example 16.



Example 17.



While “Vranjanka” has sections that modulate into other key centers briefly (measures 86-89 for example), the piece always returns back to the center of G. Even short excursions into western major keys (where the mediant tone is present) such as in measure 122, are in G major. The melody modulates first, and then the rest of the players

modulate five bars later. This is an important harmonic shift since it coincides directly with the original theme. The switch from E-flat to E-natural in the melody makes this section noticeably different than the rest of the work.

At measure 222, the listener hears what appears to be a cluster chord orchestrated in the brass. When looking at the four successive chords they are actually highly structured. By separating the instrument families, trumpet and cornet, horns, and trombones, one can see the way these chords are constructed. Two families in each chord have three notes, two which are a perfect interval (a fourth or fifth) and one that is either a minor third or augmented fourth. One family will have a minor triad or diminished triad.

“Vranjanka” ends on an unexpected chord. With the tonality being in question to the listener throughout the work because of the avoidance of a mediant in the harmony, the ending chord could not be a typical G major or G minor chord. Also, the second section of the piece is spent varying the main melody while building intensity to an ultimate peak on the last note. Hesketh uses two chords layered on each other for this culminating sound. The chord is made up of a B half-diminished 7th chord and a G minor 7th chord in first inversion.

The countermelodies and accompaniment for the first section of the piece outline the tonal centers of the harmony (G) and occasionally a specific melody pitch. The lines follow the pattern of moving mostly in fourths and fifths with embellishments of enharmonic tones and passing tones. One notable countermelody in this section begins in measure 19 and is scored for 2nd clarinets and alto saxophones (example 18).

Example 18.



This counter melody foreshadows the Šano Dušo melody to come. The use of the triplet and the quarter-note followed by an eighth-note shows a direct relationship to the opening melody of the Šano Dušo.

The characteristic movement by fourths and the outlining of the tonal center continue through the second section. As these accompaniments add embellishments, they become counter melodies that directly effect the progression of the piece. An example of this can be seen in measure 72. Here, the E-flat clarinet, 1st clarinet, oboe 1, flute 2, bassoons, and alto saxophones have a counter melody that emphasizes the use of two sixteenth-notes and an eighth-note on the third beat (example 19).

Example 19.



This counter melody is seen again in the cornets in measure 98 and the tenor saxophone in the following phrase. The rhythm and melody of this excerpt is the basis of all the

countermelodies, and in measure 157, it becomes the primary melody through a transition with the recognizable Šano Dušo melody being absent.

Another notable countermelody occurs in measure 206. The chimes are used as a lead voice in this countermelody (example 20).

Example 20.



The remainder of the orchestration has been thinned out to highlight the percussion.

Hesketh's careful attention to the role of percussion is evident.

Like the melody, the countermelodies throughout this piece go through variations, but essentially they are based upon the main countermelody (example 18), which is, at its core, ultimately based on Šano Dušo.

Chapter 7

RHYTHM

The rhythm in “Vranjanka” is taken directly from the rhythm of the original folk song, Šano Dušo. The first section of the piece is melismatic and introduces the theme. While this section is in duple meter, Hesketh uses the rhythm in the countermelodies to foreshadow the asymmetrical meters in the second section. An example of this is the first accompaniment in the bassoons, tenor saxophone, and baritone saxophone in measure 7 (example 21).

Example 21.

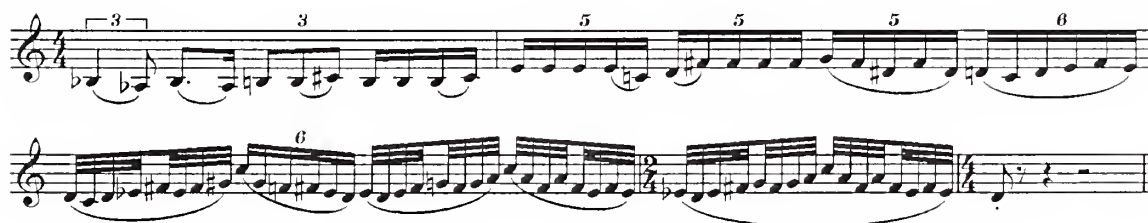


The rhythm of the improvisatory melody is comprised of eighth-note triplets, sixteenth-note triplets, eighth-notes, sixteenth-notes, and thirty-second notes. This rhythm gives this section a feeling of free improvisation even though there is often more than one player on the part, thus, creating virtuosic ensemble demands. In measure 19, the piccolo, flutes, and oboes have a line that projects these ideas (example 22) along with the 2nd and 3rd clarinets in measure 40 (example 23).

Example 22.



Example 23.



The rhythms in the accompaniment of the second section are inspired by the traditional drum accompaniment of Serbian and Bulgarian folk music. Outlining the overall metric and rhythmic motion is that which traditional drummers would play with Serbian and Bulgarian folk tunes (Kremenlieve, 1952). In measure 53 the low woodwinds and saxophones have interjections on the large beats (example 24).

Example 24.



There are very few spots in section two in which a voice in the ensemble is not outlining the macro rhythm.

Since the Šano Dušo melodic material contains triplets and eighth-notes, Hesketh often gives the countermelodies sixteenth-notes and eighth-notes to add variety. These sixteenth-note lines also reflect back to the first section in which the melodic material was fast moving in an improvisatory style (example 25).

Example 25.



By using contrasting rhythms throughout the work, Hesketh relies on unison rhythms to create intensity. In measure 157 (example 26), not all the players are playing in unison, but the same rhythmic pattern is in a two part cannon throughout the group. Even though the rhythmic pattern is not heard in complete unison, this section still sounds unique from the others because of the single rhythmic line.

Example 26.



Lastly, Hesketh uses a mixture of traditional rhythms with new techniques of his own to create unique moments that are interesting, intense, ethereal, bold, and emotional. These sections come together seamlessly to create a work that is a listening pleasure.

The woodwinds are always used in one of two ways, as the main melodic material or as a rapidly moving countermelody. The unique aspect of these woodwind lines is that they are often hocketed between different parts. In measure 116, the 2nd clarinets, bassoons, and 3rd clarinets have a sixteenth-note line that is split between them (example 28).

Example 28.

2nd Clarinet in B \flat

3rd Clarinet in B \flat

Bassoon

The low brass is often used in the second section as accompaniment. As discussed earlier, they often outline the macro rhythm in the same style that traditional folk drummers would accompany folk music. The horns and trumpets, much like the saxophones throughout, often change roles. In some sections, these instruments can be a part of the accompaniment or countermelodies, while at other times they take over the melody from the woodwinds.

To keep the second section from becoming mundane, Hesketh pairs up sections of the full ensemble with sections that highlight one group of instruments. For example, in measure 186, the full ensemble is playing together a variation of the melody marked at forte and fortissimo. The next section, which occurs at measure 206, highlights the percussion and upper woodwinds with all accompaniment marked at pianissimo.

The dynamics that Hesketh uses in this work should be studied with careful consideration. They are carefully marked to demonstrate the balances that are desired for each section. With the multiple layers of countermelodies and melodies, this is a vital resource. An example of this can be seen in the section at measure 182. In this section, the flute melody is carefully marked fortissimo, the oboe countermelody is written mezzo forte, the clarinet countermelody is marked mezzo piano, and the rest of the accompaniment is written piano.

Part III

BIOGRAPHICAL INFORMATION

Chapter 9 BIOGRAPHY

Kenneth Hesketh was born on September 20, 1968 in Liverpool, England (Schott Music, 2008). As a boy he was a chorister at the Liverpool Anglican Cathedral. It was during this time that he began to compose. He finished his first composition at the age of thirteen. His first commission came when he was nineteen years old from Sir Charles Groves for the Royal Liverpool Philharmonic Orchestra (Hesketh, 2008).

Between the years of 1987 and 1992, Hesketh studied at the Royal College of Music under Edwin Roxburgh, Joseph Horowitz, and Simon Bainbridge. In 1995, Hesketh attended Tanglewood after receiving the Leonard Bernstein Fellow. At Tanglewood, Hesketh studied with Henri Detilleux. After Tanglewood, Hesketh attended the University of Michigan and completed a Masters degree in Composition (Wikipedia contributors, 2008 January 3).

Hesketh was New Music Fellow at Kettle's Yard and Corpus Christi College in Cambridge from 2003 to 2005. While in this position, he began a series of new music chamber concerts. Beginning in 2007, Hesketh took the position of Composer in the House with the Royal Liverpool Philharmonic Orchestra for two years. He is currently a professor of composition and orchestration at the Royal College of Music in London (Hesketh, 2008).

Hesketh's music often shows his inspiration from Franco-Russian music of the nineteenth and twentieth centuries. He also has been inspired by other arts. Some of the works that reflect this are his pieces for chamber ensemble, *Theatrum* (1996), *Torturous Instruments* (1997-8), and *The Circling Canopy of Night* (1999). Hesketh also has an

interest in children's literature that has a sinister twist. An example of this is his *Netsuke* for chamber ensemble (Wikipedia contributors, 2008 January 3).

Hesketh's music has been categorized as having colorful orchestrations, thick texture balanced with transparency of instrumental lines, and rhythmic flexibility. It is the thick textures in his works that produce intensity and drive, while the transparent lines carefully make sure that each line is clearly heard. His rhythmic flexibility creates lines that have an improvisatory character, which is a familiar aspect in many of his works (Wikipedia contributors, 2008 January 3).

Hesketh has received many awards for his compositions such as the Shakespeare Prize, the Kit and Constant Lambert Fellow, and the Fondation André Chevillion-Yvonne Vonnaud prize (Hesketh, 2008). A complete list of notable compositions, commissions, and performances follow.

Chapter 10

WORKS, COMMISSIONS, AND PERFORMANCES

Works

Orchestra

“At God speeded summer's end” (2000)
 “Two Lapels and a Pocket” (2002)
 “A Rhyme for the Season” (2007)
 “Dancerics”
 “A Festive Overture”
 “Masque”

Chamber Orchestra

“Theatrum” (1996; re. 1999)
 “Torturous Instruments” (1997-1998)
 “Notte oscura” (2002)
 “Netsuke” (2000-2001)
 “Detail from the Record” (2001)
 “A Land So Luminous” (2003)

Other Chamber Ensembles

“After Verdi” (2001)
 “Netsuke Fragments - (Part 1)” (2001)
 “Cautionary Tales” (2002)
 “Fra Duri Scogli” (2002)
 “Dei Destini Incrociati” (2002)
 “Polygon Window [Perpetuum immobile]” (2003)
 “Threats and Declamations” (2005)
 “Ein Lichtspiel” (2006)
 “The Doctrine of Affections” (2006)

Wind Band and Percussion

“The Cloud Of Unknowing” (2004)
 “Vranjanka” (2005)
 “Dancerics”
 “Diaghilev Dances”
 “A Festive Overture”
 “The Gilded Theatre”
 “Masque”

Brass Band

“Alchymist's Journal”
 “Dancerics”
 “A Festive Overture”
 “Masque”

Voices

"Ihr Kinderlein Kommet (for Christmas)" (2001)
 "Messenger Carol" (2001)
 "The Holly and the Ivy" (2002)
 "I sing of a maiden" (2003)
 "This the day, this the blessed morn" (2001)
 "In dulci jubilo" (2006)

Mixed Ensembles

"Now Springes the Spray" (1992; rev. 1997)
 "Recitative and Aria" (1994)
 "Recit and Aria" (2004)
 "Angels we have heard on high" (2005)
 "Come to the Manger" (2005)
 "Music of a Distant Drum" (2006)
 "Small Tales, tall tales" (2006)
 "Like the Sea, Like Time" (2007)

Opera

"The Overcoat" (2002-2003)

For Solo Instruments

"Aphorisms" (1995)
 "Die hängende Figur ist Judas" (1998)
 "Notte Oscura" (2002)
 "Three Japanese Miniatures" (2002)
 "Les Grandes Plaines du Jour" (2005)
 "Les Grandes Plaines du Jour" (2005)
 "Gabo's Opus" (2005)
 "Poetic Conceits" (2006)

Notable Commissions

the Fromm Foundation at Harvard University
 the Continuum Ensemble
 a Faber Millennium Commission for the Birmingham Contemporary Music Group
 the BBC Philharmonic
 Hans Werner Henze and the Endymion Ensemble
 the Munich Biennale
 the Michael Vyner Trust for the London Sinfonietta
 an ENO/Almeida joint commission
 the 10/10 Ensemble
 the Opera Group at the Linbury Theatre, Covent Garden

Recent Performances

Ensembles

The Frankfurt Radio Symphony Orchestra (Hessischer Rundfunk)

The Südwest Rundfunk (Baden-Baden)

The Orchestra della Svizzera Italiana

The London Sinfonietta

Psappha

The ASKO ensemble

BBC NOW players

The Continuum Ensemble (Spitalfields festival)

Conductors

Sir Simon Rattle

Oliver Knussen

Martyn Brabbins

Patrick Bailey

Philip Headlam

Christoph Mueller

Vassily Sinaisky

Soloist

Violinist Simon Blendis, Clio Gould and Peter Sheppard-Skaerved

Oboists Nicholas Daniel and Hansjorg Schellenberger

Soprano Sarah Leonard

Baritone Rodney Clarke

Pianists Karl Lutchmayer, Sarah Nichols and Daniel Becker.

Part IV
TEACHER'S GUIDE

Chapter 11

PERFORMANCE NOTES

When performing “Vranjanka,” there are specific performance details that need to be taken into consideration: balance, dynamics, phrasing, and overall musicality.

The main focus in the first section of the piece is the improvised-like melodies in the upper woodwinds. It is important to remember when working on this section to keep the triplet figures distinctly different than the duple figures. It is easy to perform these all in a triplet feel, or duple feel, which loses the overall improvised style.

It is also important in this section for the lower woodwinds and brass to understand how their lines and interjections fit with the upper woodwinds. Often the brass will join one of these lines to highlight specific notes that are passing in the upper woodwinds. The individual musicians should be sympathetic to what the other performers have so that they fit in without being a distraction. The low brass and percussion should also be informed about the key center of the work. Since they are playing mostly Cs and Gs, they should know that the G should be highlighted, not the C (which would be the typical way to perform this figure).

In the second section of the piece (measure 48 to the end) multiple lines occur over each other. The most important aspect of this section is the balance of these lines. In measure 64 there are only three voices that have the folk song melody, which are the 2nd oboe, 2nd clarinet, and alto sax. It is also scored in a lower tessitura than the countermelody that is occurring in the 1st flute, 1st oboe, and 1st clarinet. During sections such as this one, it is important for the conductor to acknowledge these three players to help highlight the folk tune and to not let it get lost in the accompaniment and countermelody.

Hesketh is also very careful about using dynamics to convey which lines should be the main focus in each section. An example of this is at measure 64 and also at measure 116. The trumpets have straight sixteenth-notes on one pitch, while the upper woodwinds have chords that are building each beat. Using traditional standards, the trumpets would clearly be the accompaniment with their single note, but Hesketh labels this line as *mezzo piano*, while the upper woodwinds are labeled *piano*. It is important to focus on these dynamic markings to be able to balance each section properly.

There are multiple sections in this piece that are labeled *fortissimo*. They are usually balanced with softer, thinner textured sections immediately after. It is important as a conductor to know that not all of these *fortissimos* are equal. The ensemble should hold back slightly on the first *fortissimo* so that the last *fortissimo* at measure 218 to the end will have the impact that it should, giving the composition a feeling of conclusion. By not reaching the maximum *fortissimo* until the end, the performers engage the listeners to want more, which ultimately keeps the intensity building until the end.

It is important to remember that this piece is inspired by a folk song. While the texture is sometimes thick and very bold, there must still be a sense of light-heartedness. The main melodic line should have the down beats slightly emphasized more than the upbeats so that the melody is dance-like.

Many of the consistent sixteenth-note lines are hocketed between more than one player, sometimes in the same instrument family and other times not. It is important to focus on these lines as a whole so that the performers can phrase the line together.

There are a few discrepancies between the score and the parts. In the score, the 1st trombone part is written in bass clef; the parts are written in tenor clef. This explains why

there is a tenor clef change in their part that is unnecessary. Also, the cornet two and three parts are drastically different than the score. At some points there are lines missing in their parts that are in the score. Appendix D supplies corrected copies of both of these parts.

These performance notes can aid in a well-balanced performance of this piece. The aspects of dynamics, balance, rhythm, and overall musicality will help the performance convey the message that the composer ultimately intended.

Chapter 12

OBJECTIVES, STANDARDS, AND SEQUENCE

Objectives

- Students should be able to perform their parts on their instruments and sing their parts proficiently in an ensemble and individually.
- Students should be able to correctly define all musical terms that are used in the piece “Vranjanka.”
- Students should have a basic understanding of Serbia’s history including its musical and cultural background.
- Students should be able to identify the use of Šano Dušo in “Vranjanka” and how the composer varies the original melody.
- Students should be able to identify different variations in their parts and others.
- Students should be able to compose their own variation on a folk tune.
- Students should be able to accurately reflect on their performance of “Vranjanka.”

National Standards

Content Standard 1: Singing, alone and with others, a varied repertoire of music

Content Standard: 2: Performing on instruments, alone and with others, a varied repertoire of music

Content Standard: 3: Improvising melodies, variations, and accompaniments

Content Standard: 4: Composing and arranging music within specified guidelines

Content Standard: 5: Reading and notating music

Content Standard: 6: Listening to, analyzing, and describing music

Content Standard: 7: Evaluating music and music performances

Content Standard: 8: Understanding relationships between music, the other arts, and disciplines outside the arts

Content Standard: 9: Understanding music in relation to history and culture

Suggested Sequence for Teaching “Vranjanka” by Kenneth Hesketh

Prior to playing this work, students should be able to create good tone quality on their instruments and understand advanced rhythm and complex intonation.

- First, an initial reading of the piece should be done along with the listening to a quality recording.
- The next rehearsals should be dedicated to the development of rhythmic, note technique, style, and overall musicality.
- There should be a discussion of the musical terms and symbols in the piece, also individual testing of excerpts from the piece.
- There should be a discussion of the history of Serbia and its music and culture along with its links to the work.
- Analysis of Šano Dušo and the form of the piece should be discussed.
- Further detail in the discussion of the theme and variation form and how it is applied in “Vranjanka” should be done.
- Students should be given the opportunity to compose their own variation on the theme. The work should be in the detail process.
- Before the performance, rehearsals should return to concentration on large aspects. Performance and evaluation by students should be done after the performance of the piece.

As a follow up, students should be given the opportunity to perform other pieces that have deep culturally influences and also pieces that have the form of theme and variation.

Chapter 13 LESSONS

Lesson 1

Objective:

- Students should be able to perform their parts on their instruments and sing their parts proficiently in an ensemble and individually.

Standards:

- Singing, alone and with others, a varied repertoire of music
- Performing on instruments, alone and with others, a varied repertoire of music

As the students are learning the piece “Vranjanka” in ensemble form, they should also be encouraged to practice consistently as well. To be confident in their progress the students should be given a playing test during the first third of the rehearsal sequence. Students should be graded on the technical aspects of rhythm, pitch, and over all technique, as well as the musical aspects of dynamics and phrasing. The teacher should use a rubric, either the one provided or one they have created, to grade each student. The student and the teacher should get a copy. The students should be given the opportunity to retake the test with the teacher at any time during the rehearsal cycle to get a better grade. This encouragement will help inspire the students to practice and learn their parts.

Suggested Excerpts:

Piccolo: m. 12-25, m. 97-102
 Flutes: m. 21-25, m. 149-153
 Oboes: m. 21-25, m. 195-200
 E-flat Clarinet: m. 21-25, m. 72-76
 1st Clarinet: m. 21-25, m. 42-44, m. 163-166
 2nd and 3rd Clarinets: m. 40-44, m. 163-166
 Bass Clarinet: m. 25-29, m. 163-166
 Bassoons: m. 72-76, m. 111, m. 163-166
 Alto Saxophones: m. 42-44, m. 72-76
 Tenor Saxophones: m. 102-109, m. 220-222
 Baritone Saxophone: m. 76-87
 Horns: m. 44-48, m. 149-153, m. 157-163
 Cornets: m. 44-48, m. 102-110, m. 114-116, m. 145-149
 Trumpets: m. 44-48, m. 116-122, m. 153-157
 Trombones: m. 135-141
 Bass Trombone: m. 1-5, m. 13-28
 Euphonium: m. 35-37, m. 102-111
 Tubas: m. 21-26, m. 151-153

String Bass: 220-222

Timpani: m. 1-5, 194-202

Percussion 1: m. 86-89, m. 156-163

Percussion 2: m. 118-127, m.190-195, m. 206-218

Percussion 3: m. 28-33, m. 104, m. 132-141

Materials:

- Multiple Copies of Rubric Sheet
- Tape Recorder/ Camcorder/ Directly to Computer Set-up

Assessment:

The teacher will use the rubric scale to evaluate the student's performance. The provided grading rubric has five categories in which the student can receive a score of 1-5 for a total of 30 points. If the students wish to bring a cassette tape in, their performances can be recorded so that they can evaluate themselves as well. Also, if the technology is provided, these audio or video files could be put on a secure website where the students could log in from a personal computer to evaluate themselves.

Evaluation Rubric

Student Name _____

Instrument _____

Excerpts Performed _____

Pitch	1	2	3	4	5
-------	---	---	---	---	---

Rhythm	1	2	3	4	5
--------	---	---	---	---	---

Phrasing	1	2	3	4	5
----------	---	---	---	---	---

Tempo	1	2	3	4	5
-------	---	---	---	---	---

Other Factors (Correct playing position, embouchure, etc.)	1	2	3	4	5
---------------------------------------------------------------------	---	---	---	---	---

Total: _____/30

Grading Scale

1 – Unsatisfactory

2 – Needs Improvement

3 – Fair

4 – Good

5 – Excellent

Lesson 2

Objective:

- Students should be able to correctly define all musical terms that are used in the piece “Vranjanka.”

Standards

- Reading and notating music
- Evaluating music and music performances

While learning the technical aspects of “Vranjanka” by Kenneth Hesketh, the terms that are referred to in the score and the individual parts should be discussed as they are presented in the music. After the first two or three segments of rehearsals, the terms handout provided in the student packet should be passed out to the students. By this time students should be familiar with a majority of the terms. Their assignment is to look up the words they are unfamiliar with and fill in the handout. If there are a limited number of musical dictionaries, the students can work in groups to discuss the answers while sharing dictionaries.

Materials:

- Handouts
- Pencils or Pens
- Musical Dictionaries of the teacher’s choice

Assessment:

If the students respond to the handout positively and are inspired to find the answers, no further evaluation is necessary. It is left to the teacher’s discretion whether to use the terms again in another assessment tool.

Musical Terms from Kenneth Hesketh's "Vranjanka"

Student Name _____ **Teacher Copy** _____

Date _____

- 1) Con tutta forza – **With all possible force**

- 2) Più – **More**

- 3) Rallentando – **Slowing down**

- 4) A Tempo – **In tempo; hence, can instruction to return to the original tempo after some deviation from it.**

- 5) Sempre – **Always, continuously**

- 6) Poco – **Little**

- 7) Con sordino – **With Mute**

- 8) Tutti senza sordino – **All without mutes**

- 9) Tutti – **Everyone, everyone plays, a passage for the ensemble**

- 10) Cantabile – **Singable, song-like**

- 11) Flz. – **flutter-tongue on flute**
- 12) Dolce – **Sweet, soft, tender, sentimental**
- 13) Meno mosso – **Not so fast, less motion**
- 14) Tempo primo – **At the original pace**
- 15) Pizzicato – **For a string player, an indication that notes are to be plucked rather than bowed**
- 16) Arco – **To resume bowing after a passage marked pizzicato**
- 17) Ritmico – **Rhythmically, precisely in tempo**
- 18) Subito – **Immediately, suddenly, without pause, quickly**
- 19) Energico – **With energy and decision**
- 20) Poco a poco – **Little by little**
- 21) Giocoso – **Playfully, merrily, joyfully, humorous**

- 22) Marcato – **Marked, stressed, emphasized**
- 23) Agilmente – **In an agile-like style, with agility**
- 24) Molto – **Very, much**
- 25) Secco – **Dry, staccato**
- 26) Col lengo – **With the wood, in reference to a bow or stick**
- 27) Presto assai – **Very fast, rapid**

Definitions provided by *The New Harvard Dictionary of Music* (Randel, 1986).

Lesson 3

Objective:

- Students should have an understanding of Serbia's history including its musical and cultural background.

Standards:

- Understanding relationships between music, the other arts, and disciplines outside the arts
- Understanding music in relation to history and culture

After the students have a grasp of the technique and style of the piece, the teacher should discuss the history of where the piece came from. The students have an overview of the history of Serbia in their student packet, which should be a supplement to this discussion. The teacher should strive to make the history relatable to the students. The compositional techniques that Hesketh uses that relate to Serbian's folk culture should be discussed during the rehearsal to relate the topics to something the students are already familiar with (rhythm related to drums, the perfect fourth and fifth movement, the use of 7/8 vs. 3/4, etc.). Also, a supplemental map of Serbia is included in the student packet so that the students can see the part of the world in discussion. It is also suggested to use a world map when discussing the relationships to other countries.

Materials:

- Student Packet
- Map of Serbia
- Pictures of Traditional Instruments
- Evaluation Tool

Assessment:

A suggested evaluation tool is attached if the teacher wishes to test students over this information. All of the answers can be found in the student packet, so this also can be used as a homework assignment supplement to the student packet.

The History of Serbia and Serbia's Musical Background

Student Name _____ **Teacher Copy** _____

Date _____

- 1) What is the name of the folk song that "Vranjanka" is based on? **Šano Dušo**
- 2) How long was Serbia occupied by the Turks and the Ottoman Empire? **Four Centuries**
- 3) During the Turkish occupation, what type of instrument did Serbians use to accompany poem readings? **The Gusle**
- 4) In what year did the Serbians defeat the Turks? **1813**
- 5) Which Prince helped cultivate music and arts in Serbia? **Prince Michael Obrenović**
- 6) What was the name of the first music society in Serbia? **The First Belgrade Choral Society**
- 7) Name at least three nationalities of people that influenced Serbia's music and culture. **Germans, Bulgarians, Hungarians, Austrians, Macedonians, Arabians, Greeks, and Turks**
- 8) What country did Serbia become apart of after WWII? **Yugoslavia**
- 9) How long did the folk tradition of playing the gusle last? **It is still continuing today.**
- 10) Name at least two of the five composers that have helped promote Serbian music to the world. **Kornelije Stankovic, Josif Marinković, Stevan Mokrajac, Stanislav Binički, and Petar Kristić**

Lesson 4

Objectives:

- Students should be able to identify the use of Šano Dušo in “Vranjanka” and how the composer varies the original melody.
- Students should be able to identify different variations in their parts and others.

Standards:

- Listening to, analyzing, and describing music
- Evaluating music and music performances

Within the student packet, the students have a list of the three phrases that make up Šano Dušo melody. By using the chart in the appendix, the teacher should choose sections of variations, have the ensemble play these sections, and open the classroom up for discussion. This discussion should include who has the melody and how it is different than the original. After playing 2 to 3 of these excerpts, pass out the attached handout for the students to fill in. They can either complete these by what they hear in class, or on a high quality recording.

Materials:

- Handouts
- Pencils
- Recording of a high quality performance
- Recording playback methods

Assessment:

The students should be able to identify where the melody is first presented along with at least two variations that are different than the variations discussed in class. They should also be able to explain how the melody is varied.

Theme and Variation in “Vranjanka”

Student Name _____ **Teacher Copy** _____

Date _____

Part I. Identify where the A, B, and C melodies in your packet are first heard in the piece “Vranjanka.”

Melody A – Measure 52

Melody B – Measure 60

Melody C – Measure 122

Part II. Find at least two variations of any of these melodies. List which original melody it is a variation of and explain why it is different than the original. If you can find one in your own part, use it first. If not, identify what instrument’s part the variation is in.

Answers will vary

Example:

Measure 76 – Based on Melody A, Same rhythm different notes

Measure 89 – Based on Melody A, first four notes of melody are used in a hocketed form

Measure 141 – Based on Melody C, same melodic motion but set in the Hidschas scale rather than G Major

Lesson 5

Objective:

- Students should be able to compose their own variation on a folk tune.

Standards:

- Improvising melodies, variations, and accompaniments
- Composing and arranging music within specified guidelines
- Reading and notating music

After the students and teacher have had discussion about the themes and variations in “Vranjanka,” the students should feel confident about identifying variations. During class time the students should be asked what compositional techniques Hesketh uses in “Vranjanka” to vary the melodies (pitch, rhythm, tempo, embellishments, etc.). They should be asked what other techniques could be used. After sharing ideas on variation, the attached handout should be passed out (or any folk melody that the teacher chooses in the same fashion). Since this is a melody that all the students should be familiar with, they should feel comfortable with the exercise of taking the melody and creating at least one variation. To keep the students’ creativity from going too far, tell them that the variation must be playable on their instrument.

Materials:

- Handouts
- Pencils
- Instruments

Assessment:

Each student should be allowed to take the variation they have created and play it for the class. Also they should explain what technique they used. For an extended project, the teacher could take these variations and compile them into one piece for the class to play. This will promote creativity and pride in the ensemble.

Student Name _____



Student Name _____



Lesson 6

Objective:

- Students should be able to accurately reflect on their performance of “Vranjanka.”

Standard:

- Evaluating music and music performances

After a public performance of “Vranjanka,” students should be asked to listen to their recording and accurately critique their performance. There should not be a discussion regarding critique before the evaluation. The attached handout contains a rubric where they can rate the aspect between 1 (unacceptable) to 5 (excellent). There is also space for comments so that they can explain their rating. After the evaluations are taken up, there should be a class discussion so that the students can learn from each other’s opinions.

Materials:

- Recording from concert
- Handouts
- Pencils

Assessment:

The majority of the class should be able to identify problem areas of the performance on the rating scale and in their description of why it was a problem area.

Performance Evaluation

Students Name _____

Performance Date _____

1. Rhythm	1	2	3	4	5
-----------	---	---	---	---	---

2. Correct Notes	1	2	3	4	5
------------------	---	---	---	---	---

3. Intonation	1	2	3	4	5
---------------	---	---	---	---	---

4. Musicality	1	2	3	4	5
---------------	---	---	---	---	---

5. Other Comments:

Grading Scale:

1 – Unsatisfactory 2 – Needs Improvement 3 – Fair 4 – Good 5 - Excellent

Part V
STUDENT'S GUIDE

Chapter 14

STUDENT PACKET

“Vranjanka” by Kenneth Hesketh

History

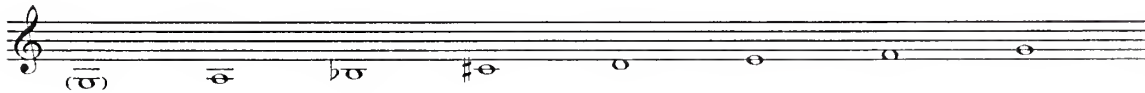
“Vranjanka” by Kenneth Hesketh is based on a Serbian folk tune called the Šano Dušo. Serbia is a country that has gone through numerous wars in its history, which has directly effected their folk culture. Serbia was first established as a unified state in 812 A.D. In the fifteenth century, Serbia was attacked by the Ottoman Empire, and for the next four centuries they would be under the occupation of the Turks. During this time, one thing that held the Serbian people close together was their tradition of sharing poetry and accompanying that poetry with music. The instrument that was often used to accompany this poetry was a gusle. A gusle is an instrument that looks like a wooden fiddle. It contained only a single string and was played between the legs, like a cello, with a bow that was strung with horsehair. In 1813, the Serbian people rose up against the Turks and claimed their independence. During the reign of Prince Michael Obrenović, music and culture flourished in Serbia. The first music society that was founded during this time was the First Belgrade Choral Society. There was also a National Library and Museum that opened, along with the construction of the National Theater. During World War I and World War II, Serbia again saw a great amount of war. There were many people from different nationalities coming and going through Serbia, including Germans, Bulgarians, Hungarians, Austrians, Macedonians, Arabians, and Greeks. All of these people influenced Serbia’s culture and music. After World War II, Serbia joined with Slovenia, Croatia, Macedonia, Bosnia, Herzegovina, and Montenegro to form the country

of Yugoslavia. Yugoslavia continued to exist for nearly 50 years until 1992 when there was a civil war. As a result of this war, Serbia and Montenegro became their own country, called the Federal Republic of Yugoslavia. It was not until 2006 that Serbia claimed its own name and separated from Montenegro to become the Republic of Serbia.

All of these wars and unions influenced the type of culture and music that has developed in Serbia. While the original practice of the gusle still continues to modern times, there are also many other influences that are present in Serbian music. There are five important composers, who through their compositions, helped the rest of the world be more aware of Serbian music. These composers are Kornelije Stankovic, Josif Marinković, Stevan Mokrajac, Stanislav Binički, and Petar Kristić. Each one of these composers in their own way tried to show the world the music that was happening in Serbia. Kenneth Hesketh follows this tradition by using a Serbian folk tune in his piece “Vranjanka.”

“Vranjanka” Analysis

“Vranjanka” by Kenneth Hesketh, is composed in two sections. The first section is a long introduction to the folk tune. This was often common practice to draw the crowd’s attention to inform them that the song was about to begin. The melody portion of this section is mellismatic and sounds like the woodwinds are improvising their parts. This section is in a duple meter and, like the majority of the piece, is based around the Arabian Hidschas scale:



The second section is when the folk song is presented. The three phrases that the folk song are made up of are A, B, and C:

A



B



C



Throughout the entire second section these melodies are used in a Theme and Variation form. By looking at the graph of the piece in this packet you can see when these themes are varied. The graph does not list all the times that the themes are varied, but it points out the important ones, including the keys they are in, the rhythm that is used, and the accompaniment that is found, which varies the melodies.

The rhythm in the lower voices was also inspired by traditional Serbian folk music. It was traditional for the drummer to outline the big beats in the bars so that the players and singers could stay together. The countermelodies that are used in this work are also taken from the original melody.

Šano Dušo

This is the one of the original forms of the Šano Dušo. Below you can read the translation of the lyrics.

Sa - no du - so, sa - no mo - ri,

Ot - vo - ri mi vra - ta Ot - vo - ri - mi Sa - no vra - ta da ti dam du - ka - ta,

Of le - le le le, iz - go - reh za te - be, Iz - go - re mi

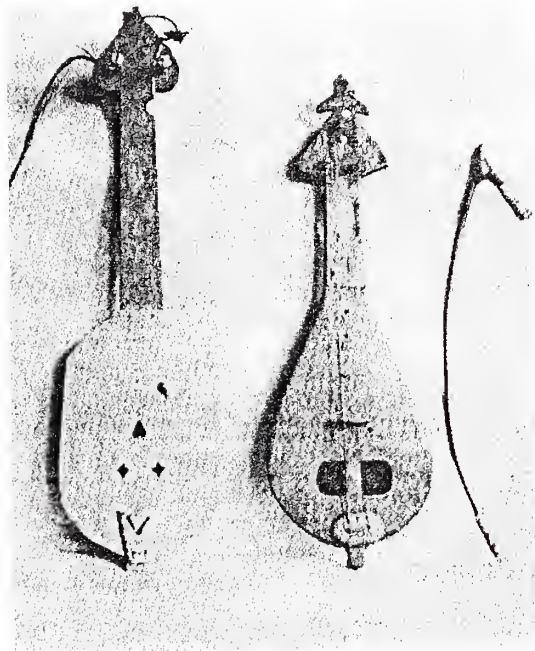
dza num sa - no Sr - ce za te - be. te - be.

Sana, my soul, opens the door to me,
 Open the door to me and I will give you coins.
 My heart is burning for you, Sana.
 Your fair face, Sana, is snow from the mountains,
 Your forehead, Sana, is like moonlight.
 That mouth of yours, Sana, like a deep red sunset,
 That eye, my darling, makes me burn.
 When night comes, marvellous Sana, I twist in sadness,
 Your beauty, Sana, will not let me sleep.

MAP OF SERBIA



INSTRUMENTS OF SERBIA



GUSLA



GAIDA

Chart of Kenneth Hesketh's "Vranjanka"

Part I

Introduction		WW Motive (a)		WW Motive (a')		Same + Countermelody		All WW (a')		Transition		Oboe (a)	
4	Fanfare Style	Transition	7-12	12-16	16-21	21-25	25-29	29-32					
4 Measures: 1-5		5-7	Hidschas Scale G										
Key Center: C													

Part II

Transition		WW Motive (b)		Brass Fanfare		7 Transition		Folk Tune A		A'		A		A'		Transition		Transition	
32-36		37-44		44-48		8	48-52	52-56	56-60	60-64	64-68	68-72	72-76	76-81	81-86				
		Bb		G															

Vari. A		Vari. A		A in Horns		Vari. on A		Transition		C		C'		Transition		Vari. C		Vari. C		Vari. B		Vari. B		Transition	
86-89		89-98		98-102		102-114		114-122	122-127	127-132	132-141	141-145	145-149	149-153	153-157	157-166									
Bb		G		F		G		GM		G		Hidschas		Bb-B-C-B-C#		G-Eb-C		E-C-F#		C-A#-C#-A-C#					

Intro for Section	Vari. A	No Melody	Vari. A	No Melody	Vari. A	Vari. A	Vari. A Hom	Vari. A Trumpets	A + 2 bars	Vari. C
166-170	170-174	174-178	178-180	180-182	182-186	186-190		190-194	194-206	200-202
G										DM

Transition	Fragmented Melodies	Transition	Coda
202-206	206-218	218-222	222-End
	E	F Bb	G

Chapter 15

STUDENT HANDOUTS

Musical Terms from Kenneth Hesketh's "Vranjanka"

Student Name _____

Date _____

1) Con tutta forza –

2) Più –

3) Rallentando –

4) A Tempo –

5) Sempre –

6) Poco –

7) Con sordino –

8) Tutti senza sordino –

9) Tutti –

10) Cantabile –

11) Flz. –

12) Dolce –

13) Meno mosso –

14) Tempo primo –

15) Pizzicato –

16) Arco –

17) Ritmico –

18) Subito –

19) Energico –

20) Poco a poco –

21) Giocoso –

22) Marcato –

23) Agilmente –

24) Molto –

25) Secco –

26) Col lengo –

27) Presto assai –

The History of Serbia and Serbia's Musical Background

Student Name _____

Date _____

- 1) What is the name of the folk song that "Vranjanka" is based on?

- 2) How long was Serbia occupied by the Turks and the Ottoman Empire?

- 3) During the Turkish occupation, what type of instrument did Serbians use to accompany poem readings?

- 4) In what year did the Serbians defeat the Turks?

- 5) Which Prince helped cultivate music and arts in Serbia?

- 6) What was the name of the first music society in Serbia?

- 7) Name at least three nationalities of people that influenced Serbia's music and culture.

- 8) What country did Serbia become apart of after WWII?

- 9) How long did the folk tradition of playing the gusle last?

- 10) Name at least two of the five composers that have helped promote Serbian music to the world.

Theme and Variation in “Vranjanka”

Student Name _____

Date _____

Part I. Identify where the A, B, and C melodies in your packet are first heard in the piece “Vranjanka.”

Part II. Find at least two variations of any of these melodies. List which original melody it is a variation of and explain why it is different than the original. If you can find one in your own part, use it first. If not, identify what instrument's part the variation is in.

Student Name _____



Student Name _____



Performance Evaluation

Students Name _____

Performance Date _____

1. Rhythm	1	2	3	4	5
-----------	---	---	---	---	---

2. Correct Notes	1	2	3	4	5
------------------	---	---	---	---	---

3. Intonation	1	2	3	4	5
---------------	---	---	---	---	---

4. Musicality	1	2	3	4	5
---------------	---	---	---	---	---

5. Other Comments:

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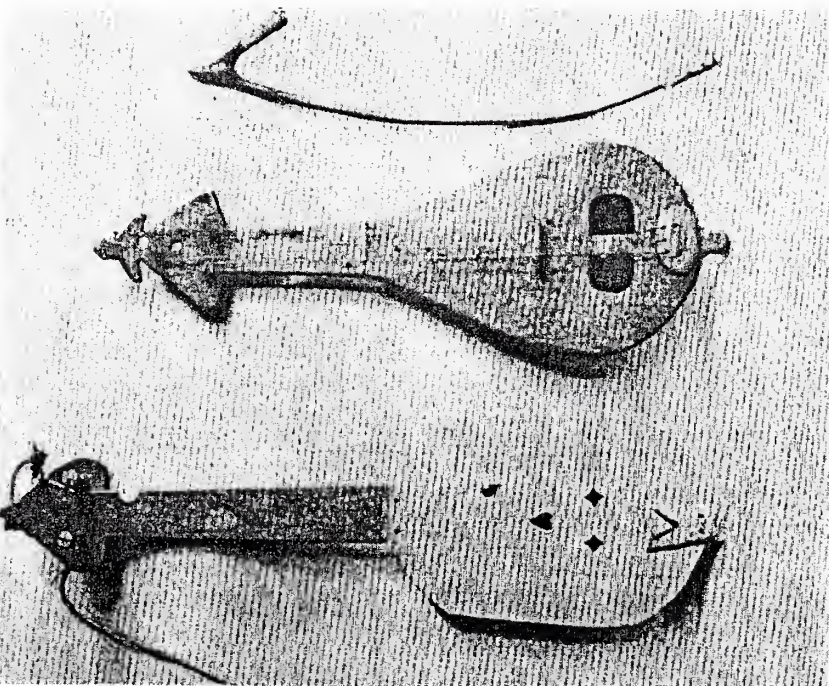
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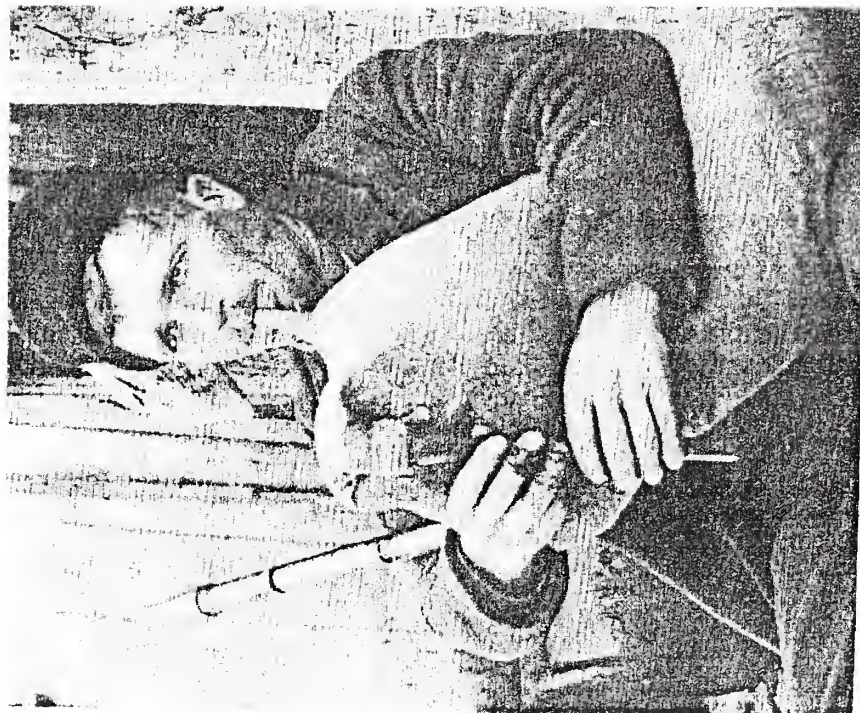
APPENDIX A:

Illustrations of the Gusle and the Gaida

INSTRUMENTS OF SERBIA



GÚSLA



GAIDA

APPENDIX B:

Map of Serbia

MAP OF SERBIA



APPENDIX C:

**Graph of “Vranjanka”
by Kenneth Hesketh**

Chart of Kenneth Hesketh's "Vranjanka"

Part I

Introduction									
4	Fanfare Style	Transition	WW Motive (a)	WW Motive (a')	Same + Countermelody	All WW (a')	Transition	Oboe (a)	
4	Measures: 1-5	5-7	7-12	12-16	16-21	21-25	25-29	29-32	
Key Center: C		Hidschas Scale G							

Part II

Transition	WW Motive (b)	Brass Fanfare	7	Transition	Folk Tune A	A'	B	B'	A	A'	Transition	Transition
32-36	37-44	44-48	8	48-52	52-56	56-60	60-64	64-68	68-72	72-76	76-81	81-86
Bb		G		Eb								
Gb												

Vari. A	Vari. A	A in Horns	Vari. on A	Transition	C	C'	Transition	Vari. C	Vari. C	Vari. B	Vari. B	Transition
86-89	89-98	98-102	102-114	114-122	122-127	127-132	132-141	141-145	145-149	149-153	153-157	157-166
Bb	G	F	G	GM			G Hidschas		Bb-B-C-B-C#	G-Eb-C	E-C-F#	C-A#-C#-A-C#

Intro for Section	Vari. A	No Melody	Vari. A	No Melody	Vari. A	Vari. A Horn	Vari. A Trumpets	A + 2 bars	Vari. C
166-170	170-174	174-178	178-180	180-182	182-186	186-190	190-194	194-206	200-202
G									DM

Transition	Fragmented Melodies	Transition	Coda
202-206	206-218	218-222	222-End
	E	F Bb	G

APPENDIX D:
Corrected Cornet Parts

Vranjanka

Kenneth Hesketh

Con tutta forza $\text{♩} = 66$ **2** *rall.* *A Tempo* **11**

piu f *p* *3* *pp*

18 *p* **2** *f* *piu f sf* *sf* *p*

25 **3** *p* **3** *p*

34 *mp* **3** *ff* *p* *ff* *p* *ff* *p* *Meno mosso*

38 **3** *p* *mp* *Tempo primo* *piu f* **3**

45 *ff* *Molto rall* *Ritmico* $\text{♩} = 158$

50 *pp* *f* **10** **4**

68 *con sord.* *p* **3** *senza sord.* *sf*

77 **9** *ff* **5**

94 *mp* *mp* *f* *fp* *cresc. poco a poco*

99 *piu f*

105 *ff*

110 **12** con sord. **3**

p *p*

128 **12** con sord.

p

144

148 senza sord. **3**

ff *ff*

156

161 *sfz* *sfz* *sfz* *sfz*

168 con sord. *pp*

173 **4** senza sord. **6**

mf *mp* *piu f*

187 **3**

194 **3**

200 *pp*

208 **2** **3** **3**

ff

219

Subito Meno Mosso rall.

224 A Tempo accel. Presto assai

ff

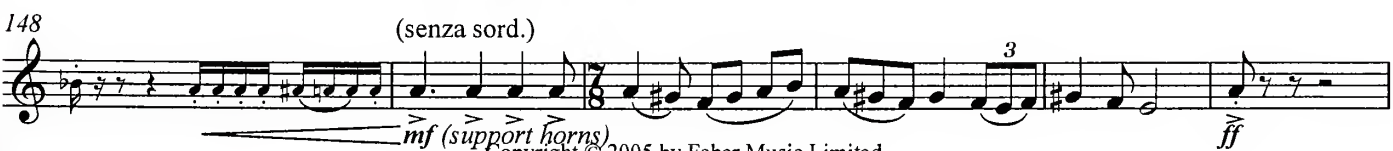
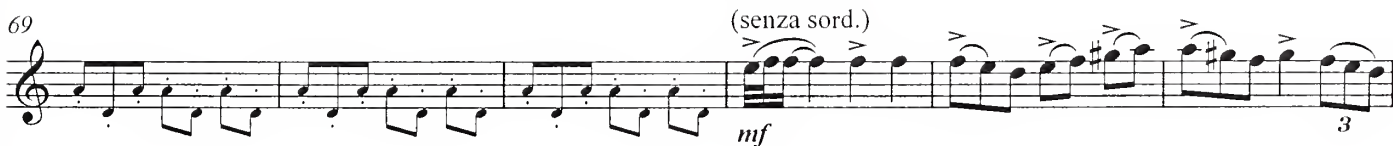
ff

3

sfz

Detailed description: The image shows a musical score for two staves. The first staff, starting at measure 219, is in 3/8 time. It contains five measures: the first has three eighth notes (G4, A4, B4) with accents; the second has a quarter rest followed by two eighth notes (B4, A4) with accents; the third has a quarter rest followed by two eighth notes (G4, F#4) with accents; the fourth has a half note G4; and the fifth has a half note F#4. The second staff, starting at measure 224, is in 4/4 time. It contains four measures: the first has a half note G4; the second has a quarter note A4; the third has a triplet of eighth notes (G4, F#4, E4); and the fourth has a quarter note D4. Dynamics include *ff* at the start of the first staff, *ff* at the start of the second staff, *sfz* under the triplet, and a crescendo hairpin starting at the end of the first staff and continuing through the second.

Vranjanka

Con tutta forza $\text{♩} = 66$ 

224 A Tempo accel. ----- Presto assai

2

ff

sffz

sffz

Appendix E



Columbus State University Wind Ensemble
performing
"Vranjanka" by Kenneth Hesketh
Directed by Alisha W...

